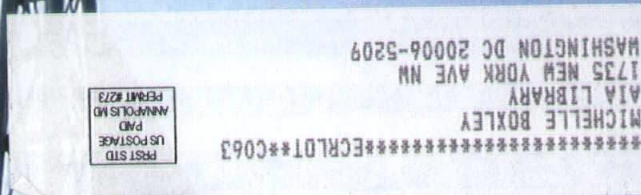


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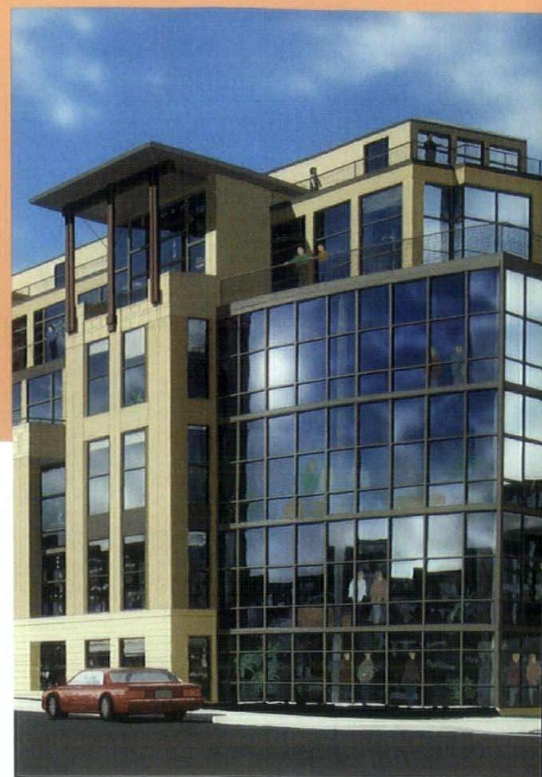
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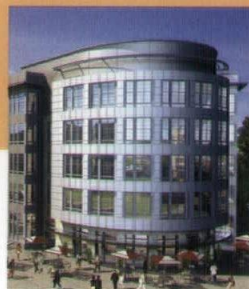
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ON THE COVER: The new National Association of Realtors headquarters by Gund Partnership in collaboration with SMB Architects. Photo by John Edwards/SMB Architects. Cover design by Ronald O'Rourke.



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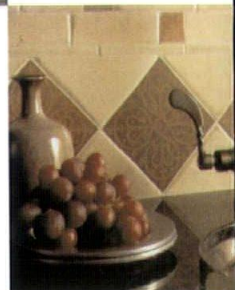
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GET READY TO GO OUTSIDE THE BOX

Welcome to *Architecture Ahead*, our annual spring issue focusing on great new buildings coming to DC. With the region's strong economy fueling a major building boom, there are lots of new-construction and renovation projects currently on the drawing boards or underway. The 15 profiled in this issue are some of the best that we have found.

Welcome

We've got a little bit of everything for you—three office buildings, a mixed-use building with retail space and condos, seven other condo buildings, a museum, a school, a coffee house, and a rowhouse. In each case, we've provided the address of the project so you can drop by and watch it go up.

In addition to these 15 projects, we've added a new feature with this edition of *Architecture Ahead* by profiling a couple of projects—the National Association of Realtors (NAR) headquarters and the U Street Metro Building—that were covered in the Spring 2003 issue of *Architecture Ahead* and have since been completed. Go take a look at that issue to compare the artists' concepts with the finished results.

What? You haven't been keeping your back copies of *ARCHITECTUREDC*? We're shocked! Not to worry, though: you can view back issues of the magazine by logging on to our website, www.aiadc.com, and clicking on the link for *ARCHITECTUREDC*. And while you're there, feel free to explore the other AIA/DC services for the public on our site, like how to find and work with an architect for your own project.

There are lots of things I could say about the projects in this issue, but if I had to pick one, it would be that the design of DC office buildings, which in past decades has been an area of frequently uninspired work, is now going outside the box to achieve something better. In the case of the NAR headquarters, it is the building itself, with its curved glass curtain walls, that breaks out of the rectangular confines of the typical boxy DC office building. And in the case of Columbia Center (planned for completion in 2007), it is the accelerated charrette-based process for designing the building that breaks new ground. Projects like these promise to add to the growing stock of more creative and beautiful office buildings in the city.

You or I may not go into these office buildings frequently, or ever, but they form part of the highly visible built environment of the city. In that sense, these buildings belong to us as well as to the people who own and work in them. If the design of DC office buildings improves, we all come out ahead.

Mary Fitch, AICP
Publisher
ARCHITECTUREDC

ABOUT OUR CONTRIBUTORS

L. Catherine Hader has worked for Washington architectural firms since the mid 1980s and has written previously for *Residential Architect* and *Contract* magazines. She is director of marketing and an associate principal of DMJM Design.

Shelley D. Hutchins is the associate editor of *Residential Architect* magazine; she also writes and photographs articles on other topics such as travel and music. She lives in Silver Spring with husband James and new son, August.

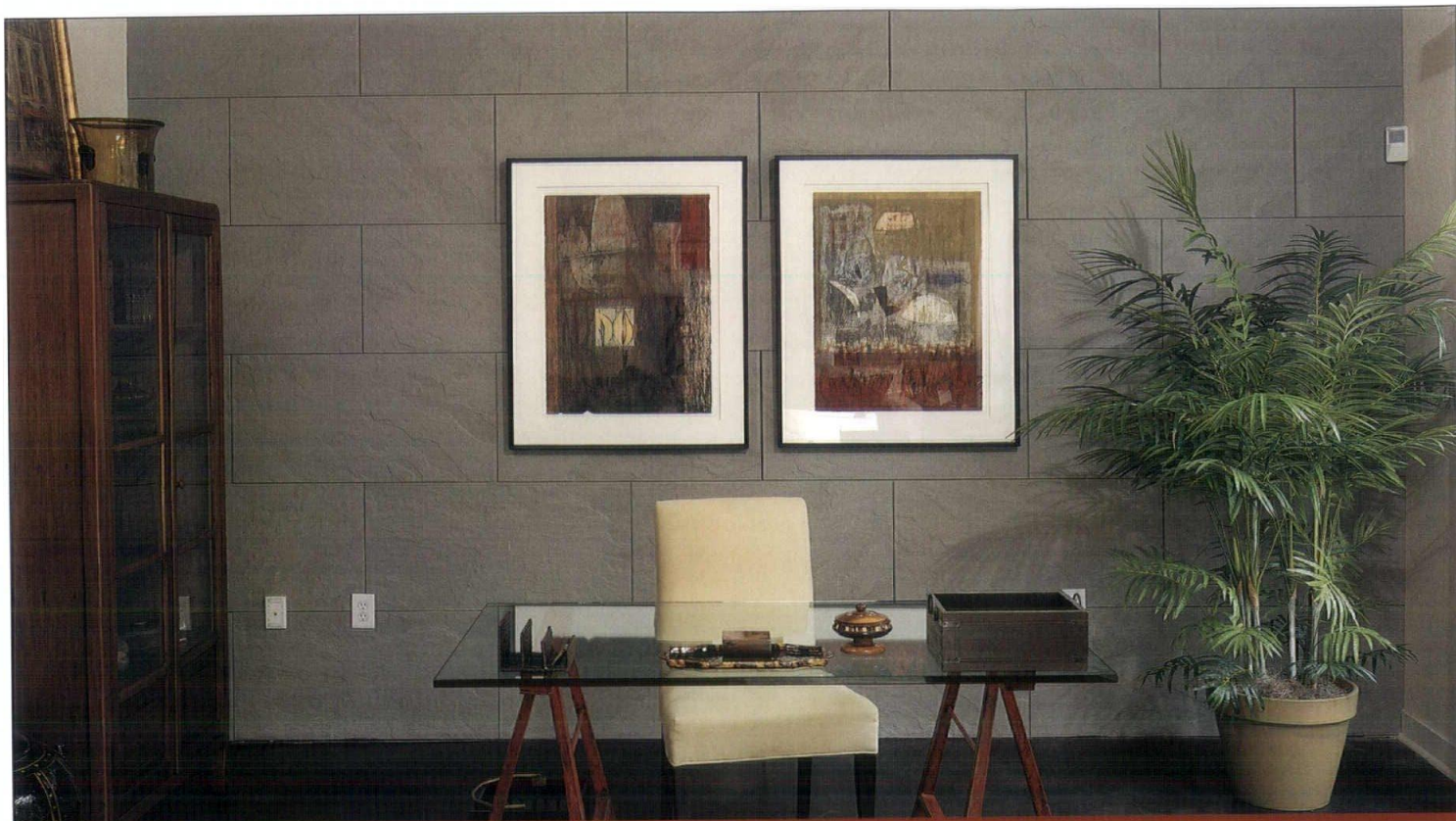
Tabitha Kenlon has a BA in English and an MA in Theatre. She is currently the studio assistant at Ehrenkrantz Eckstut & Kuhn Architects in Washington DC. Kenlon is a past contributor to *ARCHITECTUREDC*.

Ronald O'Rourke, a past contributor to *ARCHITECTUREDC*, grew up in an Eichler-built townhouse in San Francisco. His father, Jack O'Rourke, was an architect who practiced for many years in the San Francisco Bay Area. Ronald and his wife, Mary Fitch, the Executive Director of AIA/DC, live in Adams Morgan in an award-winning renovated modern townhouse designed by Robert M. Gurney, FAIA.

Scott N. Phillips, AIA, is an Associate with the DC office of RTKL. He is a past contributor to *ARCHITECTUREDC* magazine. Phillips graduated from North Carolina State University with a Bachelor of Environmental Design in Architecture in 1996 and a Bachelor of Architecture in 1997.

Ellen Sands is an architectural designer with Clarke Architecture in Washington DC. A graduate of Rice University, she has written about architectural projects for *ARCHITECTUREDC*, *Architectural Record*, and *The Washington Times*. 🏠

Publisher's note: The Winter 2005 issue of *ARCHITECTUREDC* included an article about Salona, a house owned by Karen and Dan DuVal (not Ken as listed in the article). The lead architect on the project was Robert Dudka, AIA.



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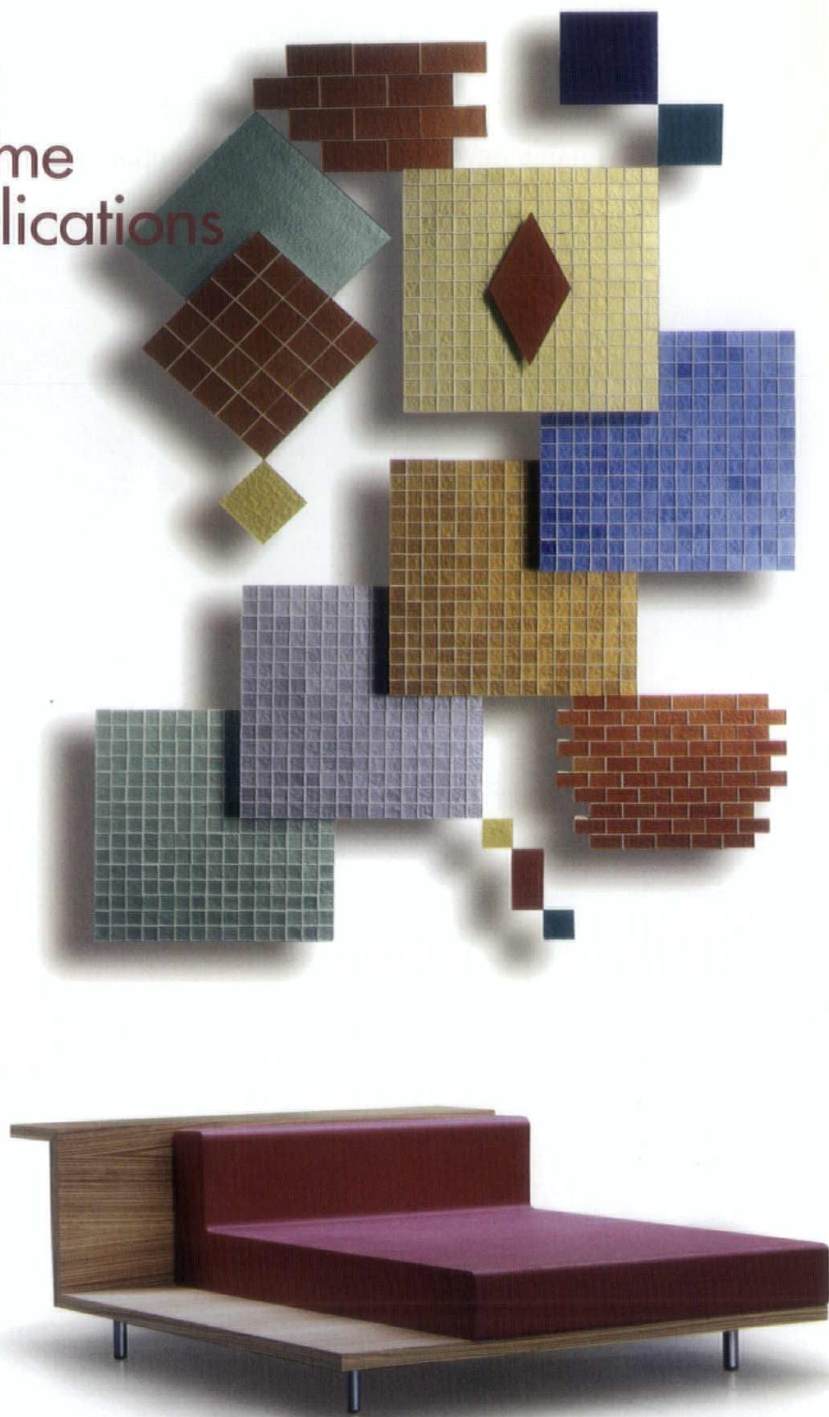
Beautiful surfaces. Granite kitchen counters and marble bath tiles are great, but there's a whole lot more when it comes to stone and tile for the home or office. Washington's **Stone Source** represents **Trend**, a new line of glass mosaic tiles and engineered stone. Using centuries-old Venetian artistry combined with modern technology, Trend provides a vast array of colors and forms. Products are translucent, iridescent, and create exciting new color blends. The Karma line, shown here, can create deep, rich mosaics. Cost of material and installation depends on project size. For more information, contact the local DC branch of Stone Source at 1400 16th Street, NW, 202.265.5900, or on the web at www.stonesource.com.

Beautiful look. 7th Street's **Apartment Zero** has added a new commercial contract division. They now represent such furniture lines as Quinze & Milan, currently featured in the new Seattle Library designed by Dutch architect Rem Koolhaas. More than just furniture designers, Quinze & Milan are now working on a project in Europe to convert river boats to luxury lofts on the water. But you don't have to get on a plane to see their beautiful design work—you can have it in your home or office today with the **Lux Seat**. A chrome or powder-coated steel frame supports a natural oak or enameled base. Available in many colors, the Lux Seat and its companion Lounge chair retail for about \$3,500 each. Contact Apartment Zero at 406 7th Street, NW, 202.628.4067, or on the web at www.apartmentzero.com.



Beautiful light. Also from Apartment Zero is the **Random Light** from Moooi—a beautiful spherical housing for the humble light bulb. Made of epoxy and fiberglass, the Random Light comes in three diameters—19.5 inches (\$480), 31 inches (\$725), and 43 inches (\$1,280). If you want to see some of them in action, go to the lobby of the new Radius condo building (designed by RTKL) at 13th and N Streets, NW. The Random light could be the perfect fixture in an office setting or your living room. 🏠

Got an interesting product that you think design-savvy Washingtonians should know about? Contact Mary Fitch at mfitch@aiadc.com.



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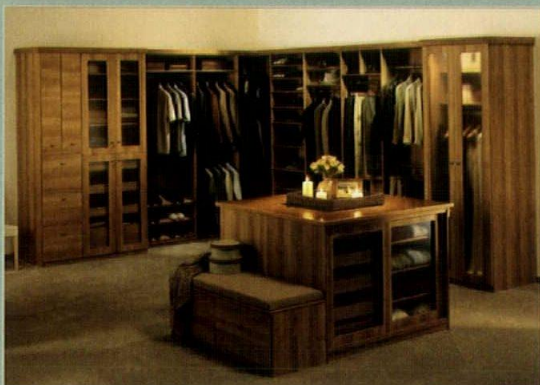
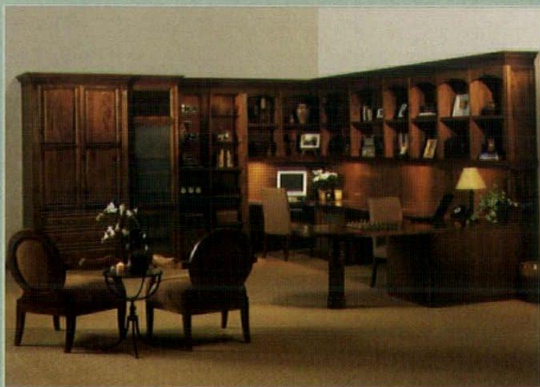
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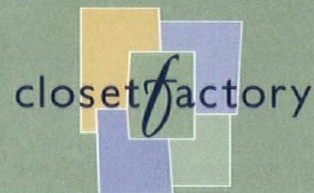


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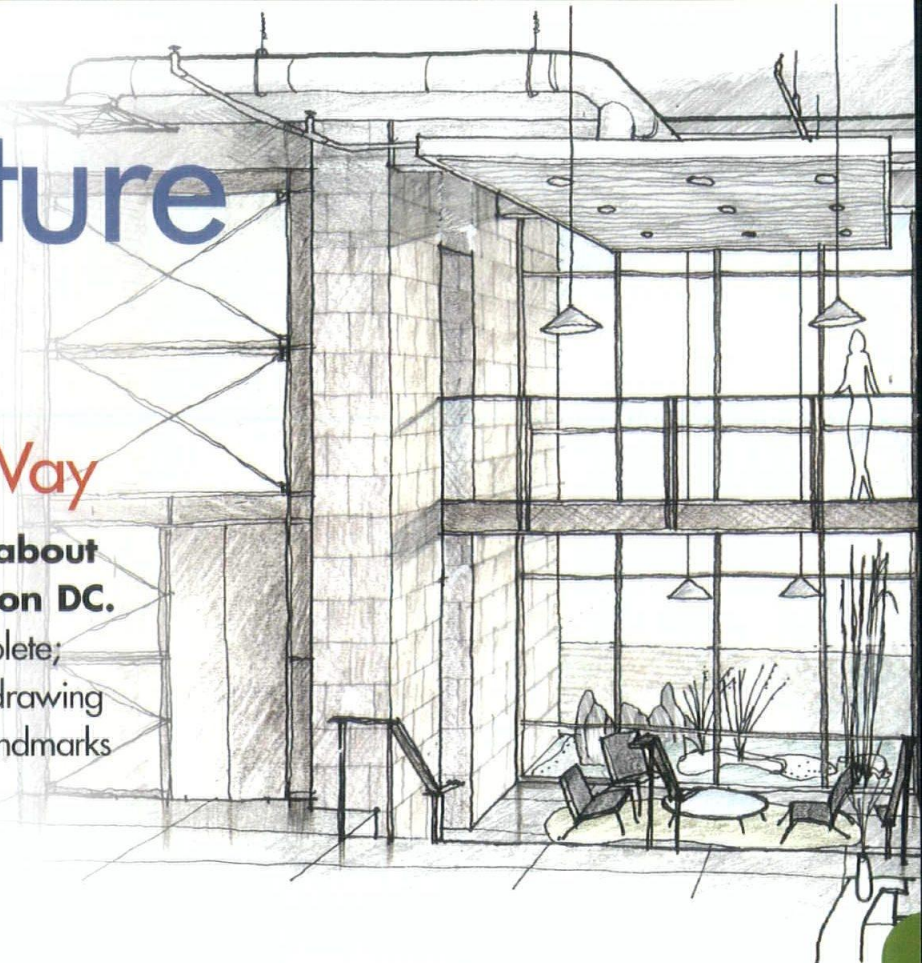
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Architecture Ahead

New Buildings
Coming Your Way

Introducing architecture that is about to change the face of Washington DC.

Some of these buildings are almost complete; others are still developing on architects' drawing boards. We present Washington's next landmarks in the expected order of appearance.



Adams Row

2301 Champlain Street, NW

Hickok Warner Cole Architects

This Rubik's cube condominium that has recently taken shape at the corner of Champlain Street and Kalorama Road in Adams Morgan will be as interesting on the inside as it is on the out. Outside, brick and split-face block towers topped by double-height outdoor balconies alternate with glassier insets, culminating in a four-story, glass-sheathed "book-end" piece which should provide spectacular vistas of the downtown skyline. Within, 68 loft-style units will soon offer the exposed structure and mechanical systems, high ceilings, and industrial look so popular recently. "Some of the exterior materials actually return into the units" says Hickok Warner Cole's Michael Hickok, AIA, principal of Hickok Warner Cole Architects. For instance, the glass curtain wall that is the living room window turns 90 degrees and returns into the condominium, becoming an interior partition. "This really opens up the units and enhances the views down to the city," notes Hickok.

What makes the project unique, according to Al Hedin,

Senior Vice President of Preconstruction and Development at PN Hoffman Construction Development Inc., is that three of the units are designated as "affordable," meaning that they will be offered at a fraction of the sale price to qualified buyers. This concession to the Board of Zoning Adjustments gained the architects some additional height for the building. — *Ellen Sands*





Building above open rooftop parking and staying away from the edge of the existing structure will make the condos appear to float above the retail. Instead of trying to replicate the Sears building's Art Deco style, Shalom Baranes Associates made a bold assertion in a modern architectural language consisting of copious glass framed in two shades of aluminum. Sponseller says, "The sleek metal contrasts with the sturdy concrete, and using only one material keeps the design clean." Aluminum is a strong yet lightweight material, which will give the addition an imposing presence while allowing it to rest gently on the concrete footings. Shalom Baranes Associates curved the primary elevation overlooking Wisconsin Avenue. This intrepid move will contrast with the old building's square stance while offering occupants sweeping views all the way to downtown. — Shelley D. Hutchins

4500 Wisconsin Avenue, NW

Shalom Baranes Associates

What guy wouldn't want to live above a Best Buy electronics megastore? And most women wouldn't mind being a few flights above The Container Store. Every closet in these condos will be tidy and organized. If those perks aren't persuasive, there's a Metro stop in the basement and Starbucks, Whole Foods, and Hollywood Video across the street. It's no surprise that all 185 units sold out long before the completion of this four-story residential addition to the recently renovated Sears & Roebuck building on Wisconsin Avenue and River Road.

Thanks to the solidly built 1941 building they had as a foundation, Shalom Baranes Associates were able to renovate 88,000 square feet of retail space and add contemporary courtyard residences above without having to do a lot of work to the site around the building, which would have blocked lanes of traffic along this busy thoroughfare. What they did do was strip away years of incongruous renovations to the Art Deco building (listed on the historic registry) and make use of good bones already in place. This was Sears' urban prototype store dedicated to the automobile era. Robert Sponseller, AIA, principal architect, took advantage of driving ramps ringing the structure to maintain separation of residential and retail. "Fortunately, we had four sides and four exposures, so we had other options to create a residential entrance" he says. "We've used an existing ramp up to the roof deck where owners will park and go into the lobby of their building."



Circa 1941



Circa 2005



National Headquarters of the National Council of La Raza

1126 16th Street, NW

**EwingCole with
Kell Muñoz Architects, Inc.**

Sixteenth Street, NW, will offer up a livelier streetscape this spring when the National Council of La Raza (NCLR) moves to its newly renovated headquarters.

While the new location alone—just blocks from the White House—boosts the organization's prominence within the federal city and elevates its stature as the leading voice in Washington for the Hispanic community, the transformation of the building façade is sure to capture the attention of passersby. Interlocking bronze panels will mask the existing aluminum and glass façade and create a woven "textile," which symbolizes the coming together of Hispanic American cultures of many nations.

In the interior, the design team has created a luminous palette that will be punctuated with vibrant Latino cultural pieces. The metaphor of code shifting (the ability to converse in Spanish and English within the same sentence) guided the interior design through combinations of western corporate architecture and references to Latino design. The result: "A very pale, neutral background is accented in selected areas with vibrant colors, almost like the colors of a Mexican *serape*, to very elegant effect," says EwingCole principal in charge and design principal, Francisco Laurier, ASID.

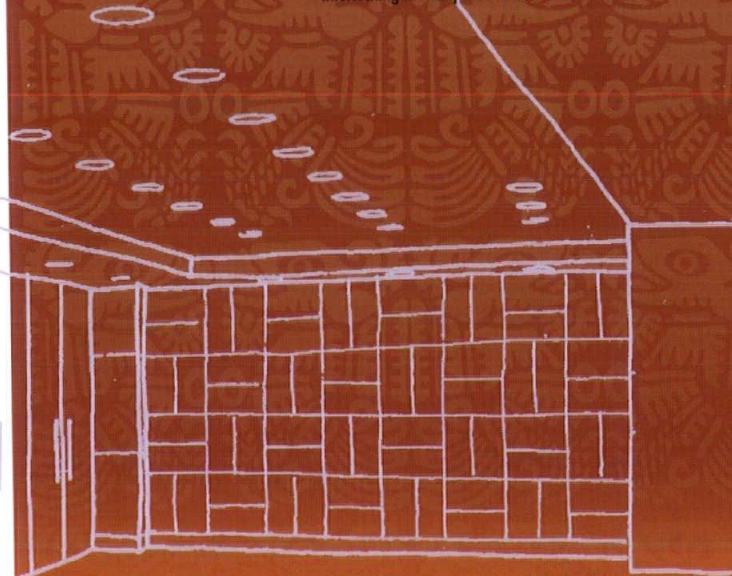
In the words of Henry R. Muñoz III, Design Principal for Kell Muñoz, the architecture attempts to "interpret, through the built environment and design, aspects of the collective history and heritage of all Latinos living in the United States."

Against this striking backdrop, NCLR leaders will be well positioned to advance their agenda to reduce poverty and discrimination and improve life opportunities for Hispanic Americans.

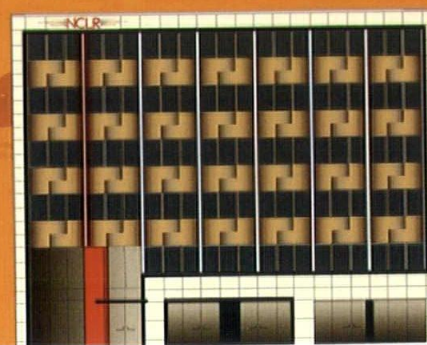
— L. Catherine Hader



Interlocking bronze panels create a woven textile on 16th Street.



By EwingCole





Dumbarton Place

1414 22nd Street, NW

Hickok Warner Cole Architects

When Monument Realty's Principal Michael Darby first saw 1414 22nd Street, NW, he may not have imagined what could happen. Now, however, the transformation from 1970s-era office building to 21st-century condominiums is nearing completion. The former *Congressional Quarterly* headquarters, perched over Rock Creek Park, faces Georgetown to the west and Dupont Circle to the east. It will provide six stories of high-end condominiums for those seeking expansive quarters in the heart of two historic neighborhoods.

So what's involved in such a transformation? First, there was the change of use from office to residential. "We had the zoning-by-right use," explains Darby, meaning that no zoning variance was required. That turned out to be a good thing, since the building is too tall for current codes and a variance proceeding might have stopped the project in its tracks. "The fortunate thing for us," says Darby, "is it also means we have ceiling heights of over nine feet, which feels very spacious."



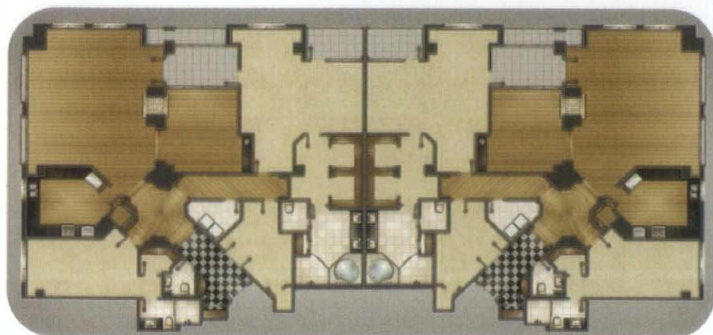
BEFORE

Occupying the entire block, the building has its elevator and service core at its center. This could have complicated the layout of the units. "It meant that you had to come deeper into the building than normal to get to the elevators," says Hickok Warner Cole Architects' principal Michael Hickok, AIA. Hickok chose to keep living spaces at the perimeter, letting service areas such as kitchens and baths occupy the more interior parts of each unit. "We have some very spacious living areas," according to Darby, who expects to see buyers coming from out of the area as well as empty-nesters returning from the suburbs to enjoy the benefits of living in town.

The former office building's glass and exposed-slab exterior has been stripped away. Hickok Warner Cole has designed a more traditional brick and stone cladding. "We wanted to capture the good feel of Georgetown and Dupont Circle," says Darby. Now, he explains, the building should "feel like it belongs." — *Ellen Sands*

Floor plan

Living areas are on the perimeter; kitchens and baths are at the core.



201 F Street, NE

MTFA Architecture, Inc.

In the coming months, 201 F Street, NE, will be reborn.

Today, it takes a good deal of imagination to picture this 1908 painted brick building as a community gathering place. It is a tiny structure; its windows are bricked-in. 201 F Street is anything but welcoming.

Soon, however, when its renovation and expansion are complete, it will enjoy new life as a coffee house and center for community activity. "Neighborhood residents will finally have a place they can go for coffee and conversation in the evenings," says Christina Borja, project manager for the owner, National Community Church.

201 F Street originally served as a diner, selling "butter and eggs" to Union Station travelers before food service was available on the trains, according to the Church's website. It fell out of use and had been neglected for nearly 25 years before the Church purchased it in 2002.

In the new expanded configuration, the street level will be used as a coffee house. The lower level will provide overflow space for the coffee shop and will offer a community meeting room for Church activities. A new second level will accommodate small offices for the Church pastor and staff.

The design to renovate and expand the building takes its cues from the surrounding area—a historic residential neighborhood to the east and large government office buildings to the west. The new 201 F Street will stand as a gateway from the past to the future. When asked about the design, architect Michael Foster, AIA, said, "Instead of the cliché historic replica that does not offer the true historic content, the architecture draws from the historic context of scale, rhythm, and proportion in a fresh modern expression."

— L. Catherine Hader



NOW



AHEAD

701 Lamont Street Lofts

Lamont Street and Georgia Avenue, NW

Bonstra Haresign Architects

AHEAD



There are a limited number of genuine industrial buildings in Washington DC, and Bonstra Haresign Architects knows that when you find one, you take good care of it. The structure at 701 Lamont Street housed the Arcade-Sunshine Company Laundry Plant in the early 1950s, but it is now poised to become a cornerstone for development in the Petworth neighborhood. Located along Georgia Avenue, Petworth is on the brink of rejuvenation, with planners and builders eyeing the many residential and mixed-use possibilities in the area.

"I believe this project, as the first major multi-family residential development in the Petworth neighborhood, will pave the way for a flood of investment in this underdeveloped area," says Bill Bonstra, AIA, Principal in Charge. "We must look to strengthen the housing stock throughout the city and especially in areas in close proximity to our Metro rail system."

The former laundry plant boasts concrete floors, beams, and columns, spacious floor plates, high ceilings, and exposed interior brick, making it ideally suited for the loft aesthetic that is so popular and in such short supply. When the adaptive work is complete, this once-abandoned warehouse will be given new life through innovative lighting, wood floors, and modern kitchens and baths. Existing expansive windows allow an abundance of natural light and views of the vibrant urban setting below—from one of the highest points in the city.

As a further amenity, the roof, which once served as a parking area for laundry service trucks, will be converted into a relaxing and inviting community terrace. Smaller roof terraces will be equipped with hot tubs and designated for private use only. The design also includes a generous lobby and reception area, two meeting rooms, a gym, and a two-level parking garage for residents. — *Tabitha Kenlon*



This abandoned laundry plant in Petworth will be reborn as loft housing.

Sheridan Garage

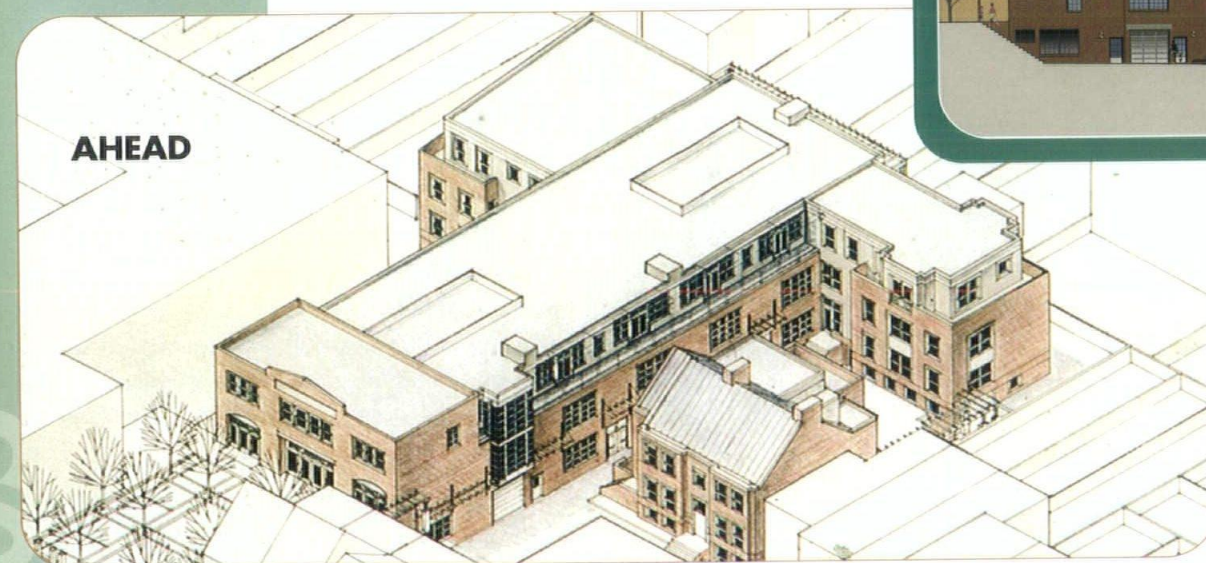
2518 Q Street, NW

Shalom Baranes Associates

Eric Colbert & Associates,

Architect of Record/Interior Architecture

Georgetown and most of its buildings date back to the mid-1700s, when the city was a thriving port, long before the District of Columbia was even a twinkle in Congress' eye. Two architectural review boards protect the 300-year-old charm of the area, so extensive renovations and additions needed to transform the Sheridan Garage into 34 high-end condominiums had to pass muster twice. Even though the garage was built in the 1920s, "Contributing to the Georgetown historic district meant we had to get approvals from



the Old Georgetown Board as well as the Commission of Fine Arts," says Shalom Baranes Associates principal architect Mark Gilliland, AIA. "Working around the existing garage was a challenge," says Gilliland, "but it was more important to us, and the design boards agreed, that the new architecture relate to the building itself rather than the more traditional structures in that area." So the architects took their cues from the garage's more contemporary lines and utilitarian materials rather than deferring to Georgetown's prevailing Federalist style. "We picked up on the industrial character of the building and used that as a basis for the new additions," Gilliland says. The garage was designed in 1922 by local architect E. Burton Corning and has its own design cache that is worth preserving and enhancing, according to the architect.

Because of its original use as a garage (one of the area's first), the structure is set back away from the streetscape. The recessed façade offered Shalom Baranes Associates an opportunity to be even more daring with a diaphanous glass and aluminum rooftop addition. A series of individual sheds made up of commercial sash windows are bridged by structural glass walls. Light wells convey daylight deep into the center of the existing building. Two wing additions, along with a freestanding building that will face East Place, complete the residential complex. The East Place building is situated to create an exterior courtyard for the owners that, along with rooftop terraces and balconies, will offer outdoor recreation space. — *Shelley D. Hutchins*

Alexandria-based architect Robert M. Gurney, FAIA, has designed a renovation for a small, three-story rowhouse in the rapidly developing Shaw/Logan Circle area that promises to accomplish something spectacular on a small scale.

The professional couple that owns the rowhouse asked Gurney to design a new, modern interior with a master bedroom on the top floor and a convertible guest bedroom on the bottom floor. In addition to the usual DC rowhouse design constraints—a narrow width and windows on only the front and back—the project posed another challenge for Gurney: a total of only 1,200 square feet of space to work with (400 on each floor). That's not much room for a two-bedroom home, particularly when some of it needs to be devoted to a three-level stairwell.

Rather than making the stairwell small so as to make other areas slightly bigger—a strategy that sounds reasonable but can lead to a cramped, claustrophobic result—Gurney turned the stair into a generous, light-filled area that will link the home's various spaces. The stairwell will be defined on one side by a dramatic interior wall clad in bamboo-laminated plywood that rises from the bottom of the house almost to the roof. A large skylight directly overhead will pour light into spaces on either side of the wall.

balcony overlooking the back terrace. The stairwell design makes maximum use of a key advantage afforded by rowhouses—the ability to stack spaces on top of one another and then link them together in unexpected ways.

"Since the house is so small, I tried to open it horizontally as well as vertically to make all the spaces feel bigger," Gurney says. "I tried to design a series of spaces that relate to one another, but are not necessarily enclosed rooms."

On the other side of the stairwell, one of the house's sidewalls will be surfaced in Venetian plaster, providing a colorful contrast with the bamboo, glass, and steel. An area underneath the stairwell at the base of the house will be filled with black river rocks. Other planned features include white terrazzo flooring on the first floor and stainless steel kitchen cabinets. "The house is both spare and rich at the same time," Gurney says.

The home's front façade will remain unchanged. The rear façade will be rebuilt as a glass curtain wall that will help fill the home with additional light. The water theme hinted at by the river rocks will be realized in the back terrace by a shallow pond.

— Ronald O'Rourke





Capitol Plaza's open, glassy design will make it a good neighbor to future development.

Capitol Plaza

M & Patterson Streets, NE

Shalom Baranes Associates

Soon the shiny new Metro stop at New York Avenue will be much more than just an added three minutes to the Red Line commute time. The area known as NOMA (north of Massachusetts Avenue) is about to burst with new development, and Shalom Baranes Associates have the inside scoop. "We were brought in early by Joe [Doran from Stephen A. Goldberg Company] to do an overall analysis, check out zoning, and look at what could be built," explains Mark Gilliland, AIA, principal architect. The team researched and explored the neighborhood that currently houses headquarters for XM Radio and ATF before designing the first phase of Capitol Plaza—a tower housing light-filled office space.

Although Shalom Baranes Associates created a master plan for the entire 1.6-million-square-foot building site, this project will initially stand alone literally and figuratively as the cornerstone building. "There weren't a lot of clues from adjacent construction that informed our design," says Gilliland. "We developed a language for the architecture that was strong and self-referential... and we did things that will make this building a good urban neighbor once the area is built out."

One of the advantages of the area's clean construction slate (besides the lower cost) is the opportunity to include oversized window groupings on all four elevations. Anticipating increasing amounts of passersby, the architects created open, friendly streetscapes along M and 1st Streets. The lobby of this sleek aluminum, glass, and concrete building will be set on an angle to engage the entire intersection.

— *Shelley D. Hutchins*

NOW



Square 71

Intersection of New Hampshire, 22nd,
and M Streets, NW

Shalom Baranes Associates

An awkward triangular parking lot abutting a gas station may not seem the prime location to develop million-dollar condominiums. But location is everything, and the lot is easy walking distance to downtown offices plus evening hot spots like Dupont Circle, Georgetown, and the Kennedy Center, so daring DC developer Anthony Lanier (Cady's Alley, Water Street Condos) took a chance that Shalom Baranes Associates could transform crumbling pavement into an urban Shangri-La.

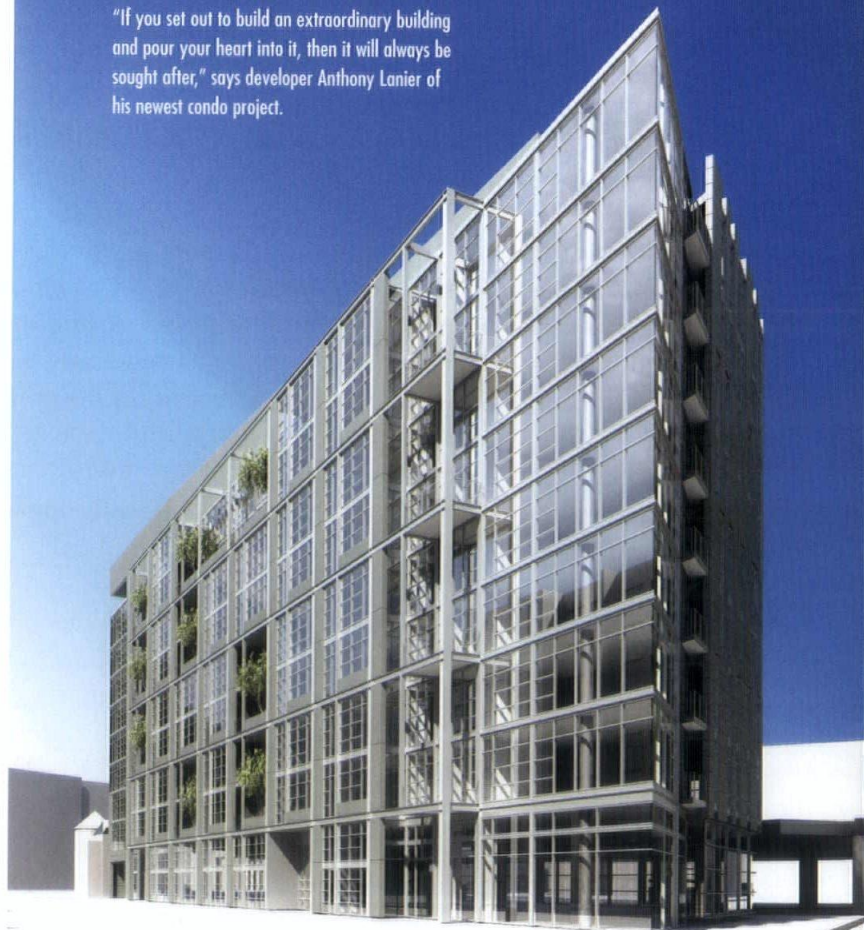
"I knew this was going to be a fun project when [Lanier's] opening statement was, 'No brick and avoid the ordinary,'" says Robert Sponseller, AIA, principal architect for the project. Sponseller took the mandate seriously and turned challenges into selling points by taking advantage of irregular street geometry to produce a sculptural three-sided structure, and by designing an ample grass-covered terrace to mask the unattractive albeit convenient Exxon station. "I believe in the value of design," says Lanier of his decision to create a 21st-century architectural icon in the midst of Washington's conservative red brick and white marble landscape. "If you set out to build an extraordinary building and pour your heart into it," he adds, "then it will always be sought after."

In response to Lanier's vision, Shalom Baranes Associates created two idiosyncratic exteriors to represent the building's transitional locale between business and pleasure. An undulating wall of vertical zinc panels broken up by planes of floor-to-ceiling glass will compose the more organic western frontage. The east-facing New Hampshire elevation will reflect its urban neighbors with its metal and glass grid softened by asymmetrically placed planting boxes offering glimpses of green. Not simply a pretty facade, the building's artistic form will also create excellent views in multiple directions from within the individual units. Besides great vistas, owners will also enjoy a garden-ringed rooftop pool, and they can fill up their stomachs (in addition to their cars) at ground level with a restaurant that will open onto New Hampshire Avenue. — *Shelley D. Hutchins*

AHEAD



"If you set out to build an extraordinary building and pour your heart into it, then it will always be sought after," says developer Anthony Lanier of his newest condo project.



Columbia Center

1152 15th Street, NW

Hickok Warner Cole Architects

Typically, when a client wants a building designed, they approach an architect, who assembles a design team headed up by the Senior Project Designer (who has lots of experience), aided by the Project Architect (who has somewhat less experience), assisted by the Team Members (who sometimes have almost no experience). It's a clear hierarchy, followed by architectural firms around the world.

In the case of 1152 15th Street, however, owner Monument Realty LLC and architect Hickok Warner Cole stood this process on its head in order to generate a distinct late-Modern office building for a staid downtown Washington site.

"We had a good location," says Michael Darby, principal of Monument Realty, "and a good site, but the rest of the block wasn't very interesting. We wanted a little spark. We thought we could have a more Modern feel and were interested in how to move that idea forward. We asked for a slightly different process. We wanted to get a feel for what could be done."

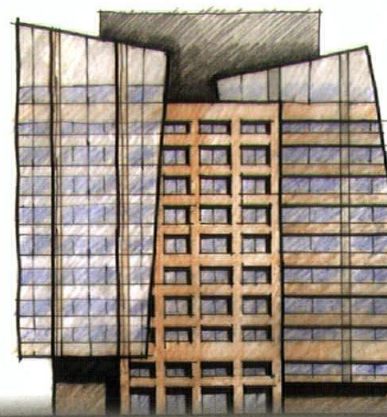
The "different process" involved a design charrette. The term "charrette" is a shortening of *en charrette* and comes from the French "on the cart." It originated in the days of the Ecole des Beaux Arts, the famed French design school that became a model of architectural education across the western world. There, students would be assigned a project, go off to their garret to work on an idea, and return to the school for an evaluation, or jury. Hurrying to meet the deadline, the frantic students were known to still be working on their drawings as the project was carried "on the cart" to the school. Today, the term "charrette" has evolved to mean intense collaborative design effort.

For the 1152 15th Street charrette, Hickok Warner Cole Architects assembled a design team of seven people from every level of staff within the office. "We had some senior people, some people with less experience, and some people with really very little experience who we thought might have potential but maybe not yet had an opportunity to participate in the design process," says Michael Hickok, AIA, principal of Hickok Warner Cole Architects. A "command center" was established in a back office. "When the team went in to work on this project, we cut off all the phones and computers and had some very intense sessions."

From many ideas, two were selected for further development. Interestingly, the more far-fetched of the two, inspired by the idea of one of the least experienced team members, was embraced by the client.

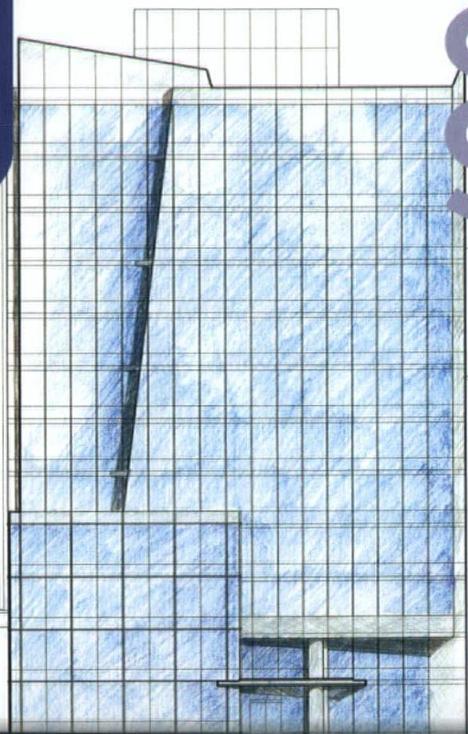
Architect and client are both happy with the resulting office building design. An all-glass entry cube and contrasting granite box serve as visual anchors for the angled glass prisms projecting from the façade above, enlivening the building and the greater streetscape—just as the client had hoped.

— Ellen Sands



The Final Design: a glass entryway will beckon passersby.

SPRING 2007



Sketches show the ideas architects explored in the Columbia Center design charrette.

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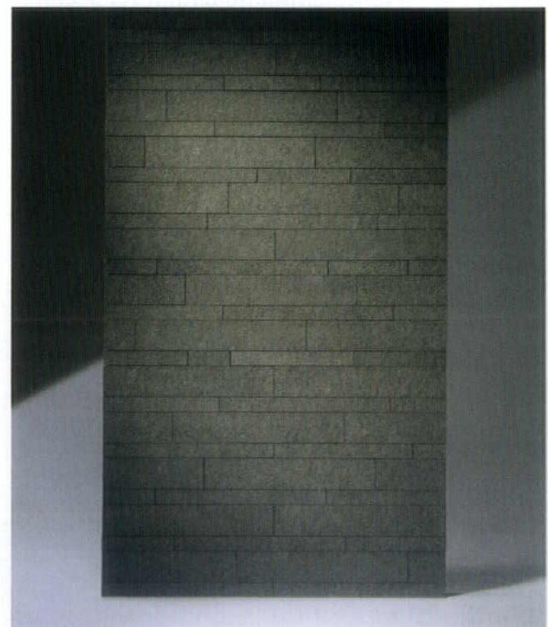
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Jenkins Row

Pennsylvania and Potomac Avenues, SE

SK&I Architectural Design Group, LLC

Jenkins Row is the latest development to expand the traditional boundary of upscale Capitol Hill east toward the Stadium-Armory area. Located at the intersection of Pennsylvania and Potomac Avenues, SE, the mixed-use complex will include approximately 250 high-end condominium units and retail space, featuring a Harris Teeter grocery store. The project will also provide 450 below-grade parking spaces.

For the architects, the size of the project raises important concerns of scale. "This is a high-density development at an important junction," explains Sami Kirkdil, AIA, Principal at SK&I. "We want to bring the building to the street without overpowering the neighborhood." As a result, the massing of the building will embody both the civic scale of Pennsylvania Avenue and the residential scale of the surrounding neighborhood. A drum shape will add presence to the corner of Pennsylvania and Potomac Avenues, while undulating bays will diverge from the intersection in a gesture to the scale of nearby rowhouses.

The character of the building will morph from contemporary to warehouse to rowhouse as it recedes from the intersection back into the neighborhood. The architects plan to use material, color, and detail to give the impression of a series of smaller buildings. Sleek, bridge-like elements will link the pieces together and provide visual continuity.

The site plan includes amenities for both the condominium residents and the neighborhood. In addition to the grocery store, the project calls for a street level café in the prime corner retail space. Two lobbies will serve the condominium levels, one fronting on each street. A courtyard will maximize the units' exposure to daylight and views, and include seating and a sculptural fountain.

—Scott Phillips

Jenkins Row responds to the civic scale of Pennsylvania Avenue and the residential scale of the surrounding neighborhood.



10th and V Streets Condominium

2105 10th Street, NW

Bonstra Harsign Architects PC

On the northeast corner of 10th and V Streets, a historic Gothic Revival style church will be restored and, with the planned new building adjacent to it, become a multi-family residence of 44 units.

The First African New Church, built in 1896 by Washington DC architect Paul Johann Pelz, will undergo a major renovation. Its masonry façade will be cleaned and repointed, the rear wall will be rebuilt, and windows will be returned to their original locations. Sections of the deteriorated floors, stairs, and roof will be replaced as needed, and new roof windows will allow light into the upper rooms. Restoration work will replace the slate roof, complete with copper trim and detailing. After the refurbishment is complete, the church will contain multiple residential units, including a penthouse with a private entrance.

The new structure will be built along the south face of the existing church. The planned construction reestablishes the church as an important part of the 10th Street frontage, as originally intended. Using the masonry height of the church tower as reference, the new six-story structure turns the corner and extends along V Street, its careful articulation of bays and setbacks complementing the proportions of the neighboring building. Bill Bonstra, AIA, Principal in Charge, notes, "We feel the current design relates strongly to the existing landmark church in terms of massing, materials, scale, and proportion; it does not rely on mimicry of the existing historic building, but is clearly a building that is sensitive to its surroundings and contributes to the urban fabric as 'a product of our time.'"

One-level underground parking is planned with the possibility of an additional level should subsurface conditions permit. Excavation below the church itself will be avoided or kept to a minimum due to its deteriorated state.

The project represents a true mingling of old and new, preservation and construction. Bonstra explains, "Our inclusive approach to working within the historic review and zoning process allowed us to obtain favorable support by listening and implementing suggestions by neighborhood and other groups." The two structures—the historic church and the modern condominiums—will complement each other, celebrating the evolution of design and of the neighborhood itself. — *Tabitha Kenlon*

Look Familiar?

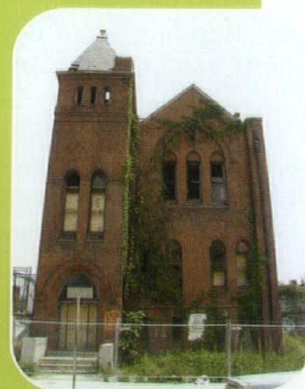
This church at 10th and V appeared before in *ARCHITECTUREDC* as the centerpiece of a different condominium project planned by Division 1 Architects. The Spring 2002 *Architecture Ahead* feature showed a futuristic, machine-like addition to the restored church.

What happened? The architects were co-developing the site with another developer, and the two parties couldn't agree. They sold the site, and Division 1 used their proceeds to buy two other nearby properties, which they are developing now. (One of these projects, the W Street Residence, was featured in last year's *Architecture Ahead* issue and nears completion.)

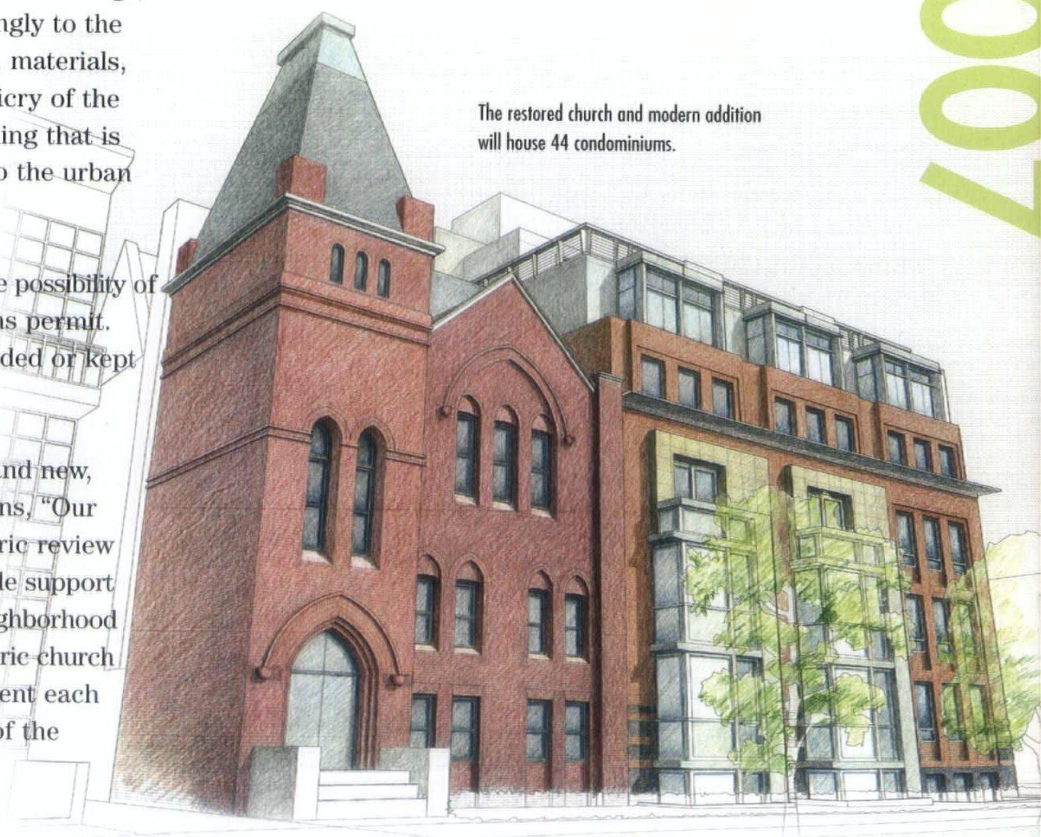
This isn't the first time that a project we've featured in our annual *Architecture Ahead* issue has changed, stalled, or been scrapped all together after publication. In some instances, a project's debut in *Architecture Ahead* may end up being its only public appearance—the sole opportunity for the architects to share the product of many hours of work and much creative energy.

So our *Architecture Ahead* issues come with a disclaimer: the road ahead may take unexpected turns.

-Editor



The restored church and modern addition will house 44 condominiums.



SPRING 2007

NOW



James G. Birney Elementary School

2501 Martin Luther King Jr. Avenue, SE

Gauthier, Alvarado & Associates

Elementary school students, staff, and the community in Anacostia's Barry Farm area are looking forward to the planned 2007 completion of a new James G. Birney Elementary School. The new building will replace aging facilities (constructed between 1949 and 1969) that neither effectively support today's curricula nor provide a welcoming environment for students and the community.

The new design—the result of multiple discussions with school staff, the community, and the DC Public Schools Facilities Planning office—retains signature features of the original school. These include the central entry at the corner of Martin Luther King Jr. Avenue, SE, and Sumner Road, and a preponderance of red brick.

The design departs from the old, however, in its use of simple sculptural forms and colorful accents. The red brick of the prototypical school house will be contrasted with a light yellow brick in some areas, a colorful glass curtain along the main corridor for light and air, and bright blue metal roof screening. The entry façade, once staid and monumental, will be enlivened with a pattern of yellow, green, and blue accents rendered in brick, and small multicolored glass windows.



AHEAD

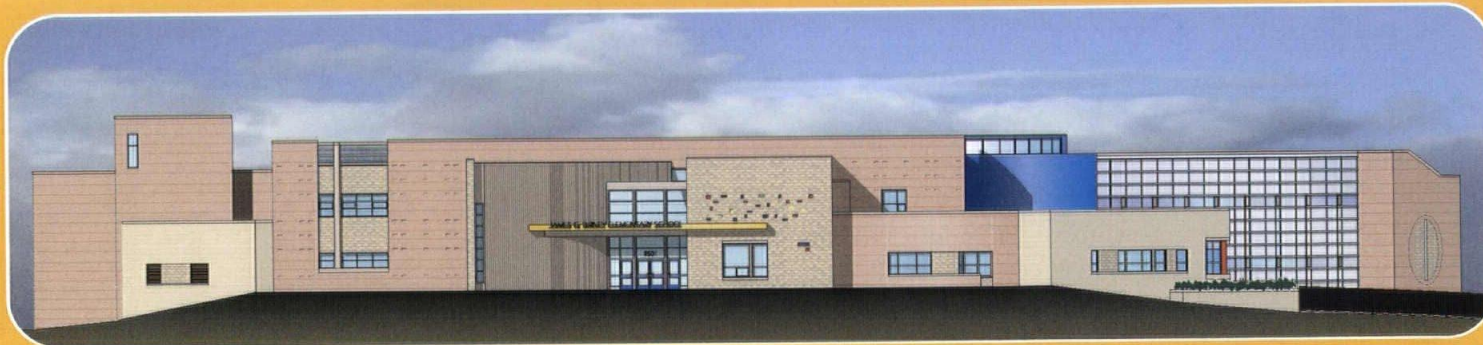
According to architectural designer Felipe Turriago-Borrero, Assoc. AIA, "Architecturally, we approached the design of the new Birney Elementary School as an opportunity to revitalize and reconnect the academic and community centers of Barry Farm. We sought to create a new building that is capable enough to evoke a strong sense of belonging for students and community members alike."

When visitors enter the new school, the Capitol dome, the Library of Congress, and the National Shrine of the Immaculate Conception will be visible through the back of the school and across the Anacostia River, all visually connecting the school with the Federal City.

Two classroom wings flank the central entrance. They are "hinged and angled back, their three-story façades parallel to the adjacent thoroughfares. Shapes of the special spaces within the wings—the media center, welcome center/administration, and gymnasium, for example—extend beyond the façades and provide visual punch.

Students will attend classes at another site while the new school is under construction. When they return, they will enjoy facilities the first students of James G. Birney Elementary School could never have imagined in their four-room school in 1889.

— L. Catherine Hader





Architecture Now

Previously Featured in
Architecture Ahead, Now Live

Blade of Glass

The Sleek New NAR Building Dazzles the Eye and Raises the Bar

A few blocks north of the Capitol, on a narrow, wedge-shaped lot that was previously home to a gas station, stands one of the most beautiful office buildings in the DC metro area: the recently completed National Association of Realtors building at 500 New Jersey Avenue, NW, designed by Gund Partnership of Cambridge, Massachusetts, in collaboration with SMB Architects of Washington DC.

The design for the 12-story NAR building was featured in the *Architecture Ahead* issue of *ARCHITECTUREDC* two years ago. "Considering the deceiving complexity of actually constructing this building, we've all been quite pleased at how closely the finished product corresponds to the initial design," says John Edwards, Assoc. AIA, of SMB Architects in a recent email. "Of course, there are always times during construction where things simply

aren't coming together in the way in which you imagined, requiring some unusual last-minute alterations and solutions. The end result, however, is amazingly faithful to the original design intent."

Sheathed by a pair of curving curtain walls of blue-green glass, the sleek and lustrous NAR building resembles a giant flake of obsidian standing on edge. Depending on the time of day and the presence or absence of clouds, the building's glass skin can take on hues ranging from light aquamarine to sea green and deep blue.

At the narrow end of the building, where the two glass curtain walls almost meet, the building finishes with a thin, open-framework, metal tower that emphatically punctuates the design. Viewed from the north, looking down New Jersey Avenue, the building acts as a visual

Newseum

555 Pennsylvania Avenue, NW

Polshek Partnership LLP

Freedom and connectivity are the guiding principles behind the design of the new Newseum by the New York architecture firm Polshek Partnership. At the unveiling of the design in October 2002, architect James Stewart Polshek, FAIA, described his firm's design objective: "We are seeking to create a building that is inviting, open and transparent, one that reflects the role a free press should play in a democracy." The architectural response is a glass building design that will respectfully contrast with its stone neighbors, while bridging the gap between federal Washington and downtown.

The building form will be layered with three glass bars inspired by the pages and sections of a newspaper. The bars will increase in height and decrease in transparency as they step back from Pennsylvania Avenue. The outermost bar will be the most open, with a 4,500-square-foot clear window into the heart of the museum. A 60-foot-high stone panel engraved with the First Amendment will flank the window.

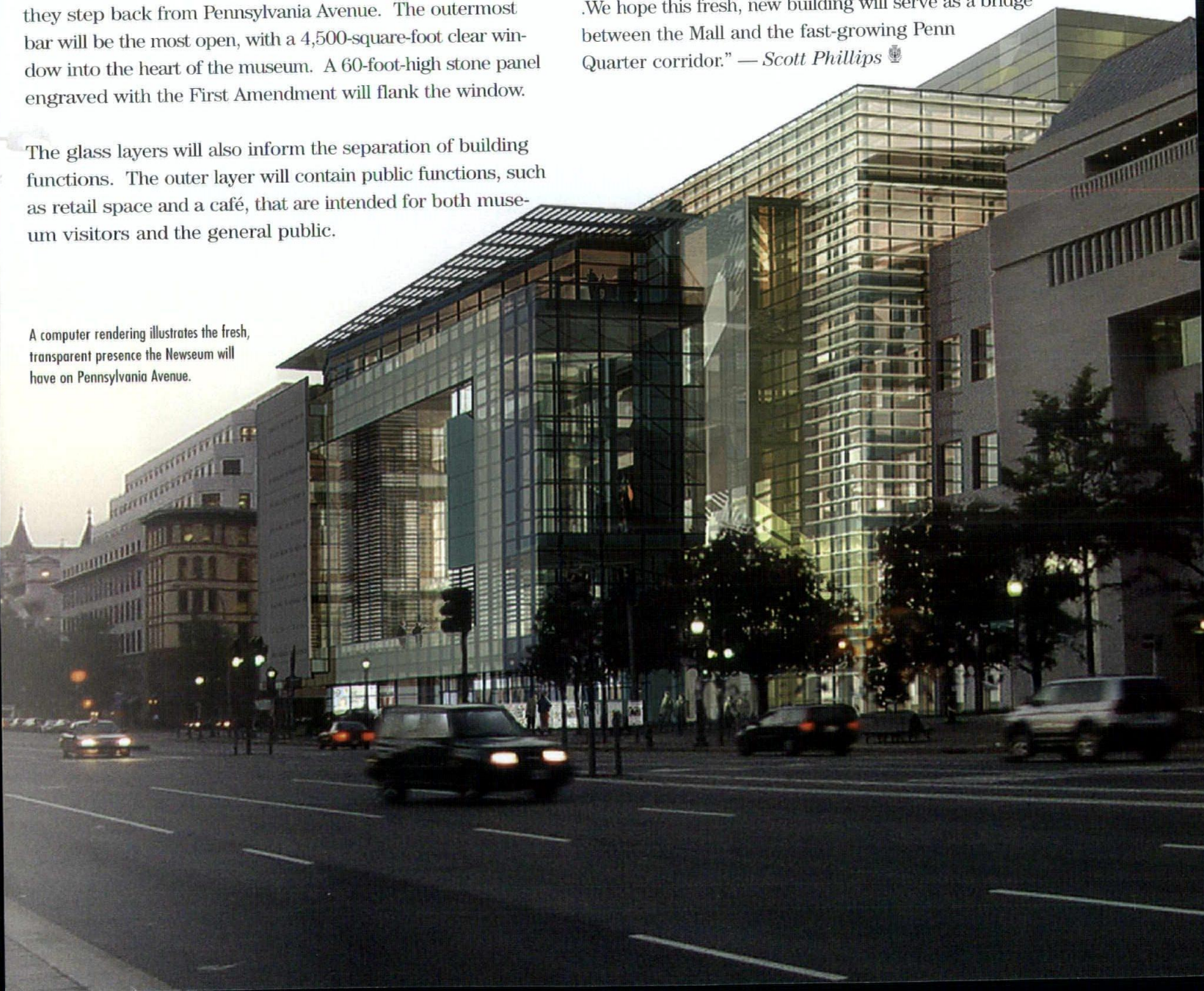
The glass layers will also inform the separation of building functions. The outer layer will contain public functions, such as retail space and a café, that are intended for both museum visitors and the general public.

A computer rendering illustrates the fresh, transparent presence the Newseum will have on Pennsylvania Avenue.

The second layer is a 90-foot-high atrium that will be the physical and spiritual heart of the building. It will serve as a public gathering place, as well as a reference point for the building experience. The third layer will be devoted to core exhibits and a 500-seat auditorium. Between each layer, connecting bridges and stairs will create a circulation zone.

Transparency defines the new Newseum, but how will a glass building fit in on "America's Main Street"? The design will respond to its context by continuing horizontal lines started by the cornices of the adjacent Canadian Embassy and West Wing of the National Gallery. The setback on Pennsylvania Avenue will be consistent with the precedent set by neighboring buildings, reinforcing the existing street wall. The overall site development will include 100 luxury apartments, another gesture to the larger city beyond. In a press release for the design, Polshek reiterates, "We are trying to relate to and be respectful of our neighbors. . . . We hope this fresh, new building will serve as a bridge between the Mall and the fast-growing Penn Quarter corridor." — *Scott Phillips* 🏠

2007



gateway to the Capitol, with the spire on the open-framework tower respectfully echoing the tapered top of the Capitol dome.

The location of the building—a narrow trapezoidal block (almost a triangle) bordered by F Street on the north, E Street on the south, 1st Street on the east, and New Jersey Avenue on the west—pretty much dictated a wedge-shaped building. But there are many ways to design a wedge-shaped office building. How did the architects arrive at this design, which differs so much from the look of most other DC office buildings, wedge-shaped or otherwise?

“We wanted to create a building that was very soft in contrast to the rectilinear nature of the surrounding concrete-panel background buildings,” writes Laura Cabo, AIA, of Gund Partnership in an email. “[The curving design] recalls the curve of the Capitol dome, whose silhouette is of great focus from many vantage points inside and outside of the building.”

“The two curved blue planes slip against the building’s structure almost like an abstract vase, creating a distinct landmark recognizable from quite a distance,” Cabo adds. “The blue [of the glass] is NAR’s brand color.”

And what about the open-framework tower, which differs significantly from the treatments given to the narrow ends of other wedge-shaped DC office buildings?

“The tower essentially acts as an architectural exclamation point at the site’s vertex,” says Edwards, “at the same time celebrating the intersection of L’Enfant’s [diagonal] avenue and [rectilinear] street grid that makes this site so unique.”

“The tower is a symbol of NAR’s purpose as a clearinghouse of information for its one-million-plus members,” Cabo says. “It also marks the point of the site, creating an identifiable vertical [element] in the tradition of the Washington Monument.” Cabo adds that the tower solution created a narrow fourth façade for the building that gives occupants at that end a view through the tower’s open framework to the north. The upper floors on the broader south end of the building, meanwhile, offer spectacular views toward Capitol Hill.

Several “green,” i.e., environmentally friendly, features were incorporated into the building’s design. The architects and clients hope the

building will become the first newly constructed building in DC to win LEED (Leadership in Energy and Environmental Design) certification from the U.S. Green Building Council.

“A significant aspect of the green-ness of the building is that it achieves a high level of [environmental] sustainability without fitting the stereotypical image of a green structure,” Edwards says. “It demonstrates that you don’t have to sacrifice daring aesthetics for a workplace that is environmentally healthy and responsible.”

“Environmental sensitivity was the centerpiece of our design,” says Cabo. “NAR had the opportunity to create . . . a model workplace for the future, beckoning others to follow.”

With its sleek graceful glass sides, the NAR building breaks from the everyday pattern of DC office building design, and might help take it in a new direction. “Part of what makes DC so great is its sameness,” Cabo says. At the same time, however, she adds, “Part of what makes DC dull is its sameness. If our building can forge the way for glimpses to the future, we think L’Enfant would be pleased.”
— Ronald O’Rourke



Photo courtesy National Association of Realtors

Fully Integrated

U Street Metro Building Fits In

When last seen on these pages, the U Street Metro Building was barely a glimmer in the architect's CAD program, a hopeful rendering of what might come to pass. Now, two years later, the fully operational building is an integral part of a booming, vital neighborhood.

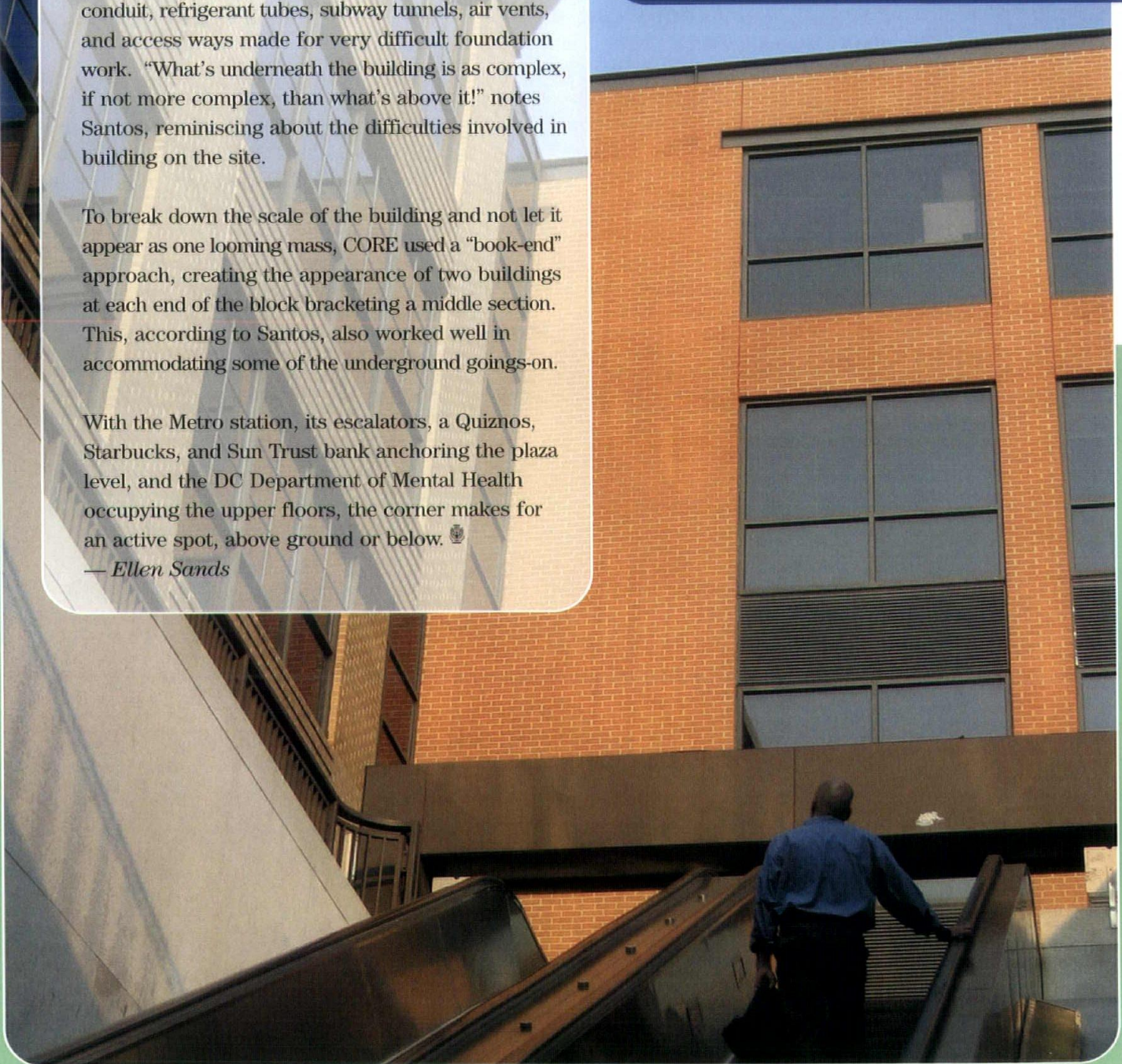
The challenge for the architects, according to Ramon Santos, Project Manager for CORE architecture + design, was always below the ground. A warren of conduit, refrigerant tubes, subway tunnels, air vents, and access ways made for very difficult foundation work. "What's underneath the building is as complex, if not more complex, than what's above it!" notes Santos, reminiscing about the difficulties involved in building on the site.

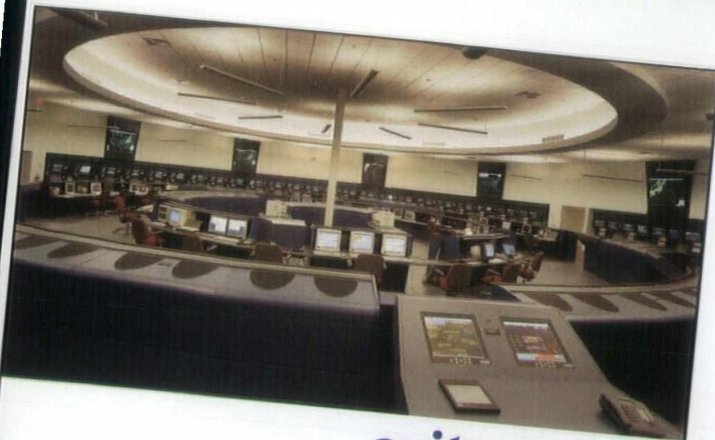
To break down the scale of the building and not let it appear as one looming mass, CORE used a "book-end" approach, creating the appearance of two buildings at each end of the block bracketing a middle section. This, according to Santos, also worked well in accommodating some of the underground goings-on.

With the Metro station, its escalators, a Quiznos, Starbucks, and Sun Trust bank anchoring the plaza level, and the DC Department of Mental Health occupying the upper floors, the corner makes for an active spot, above ground or below. 🏢

— Ellen Sands

The challenge in bringing this building to life was to build around the subway tunnels and systems below.





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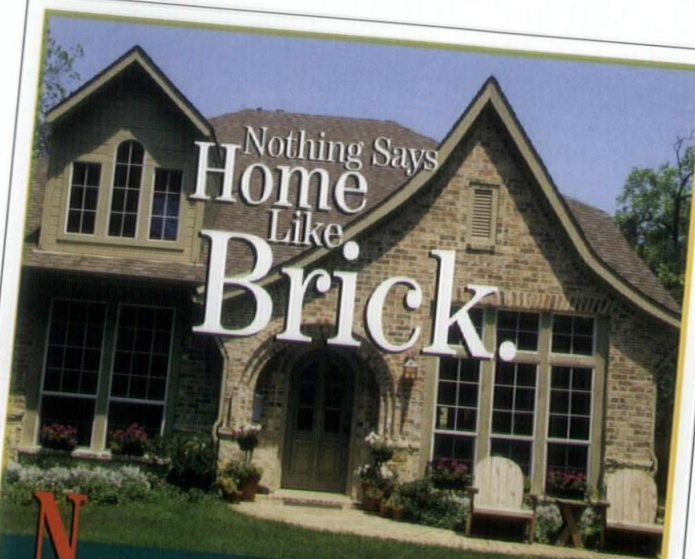
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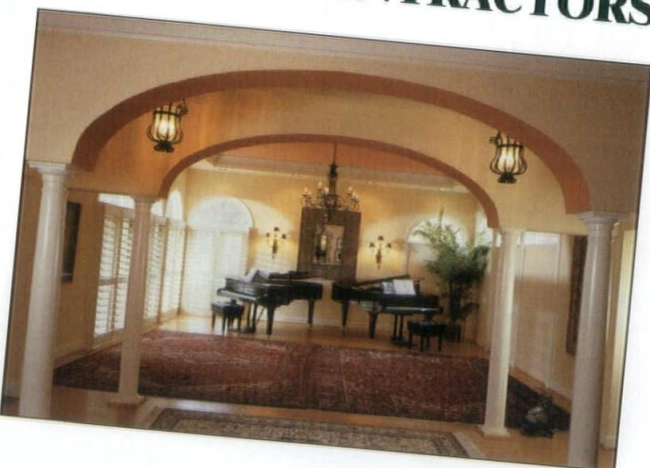
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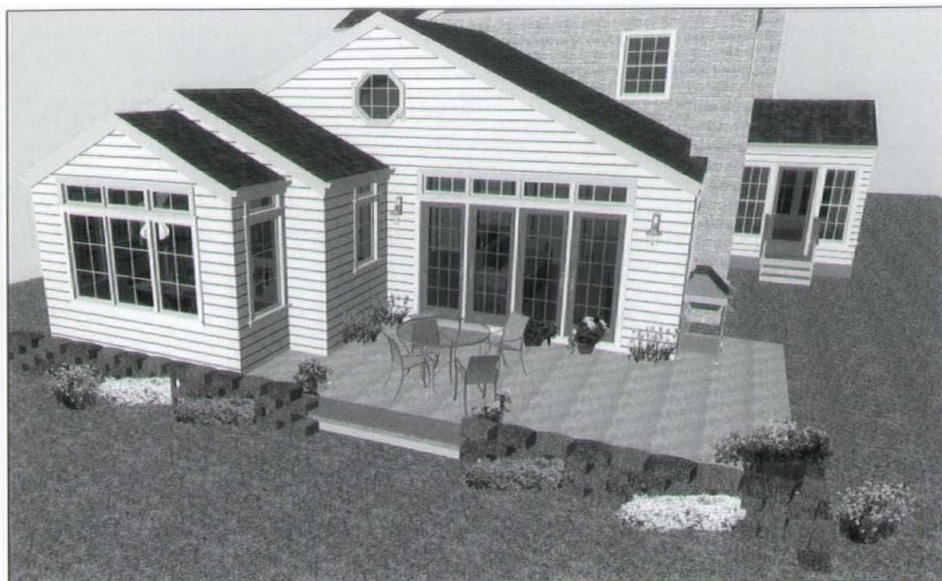
Boston University

John Hancock Student Village
Cannon Design
Spring 2005

John Hancock Student Village forms a striking new gateway to the west end of the Boston University campus and includes the 6,500-seat Harry Agganis Arena and a 282,000 s.f. state-of-the-art recreation center.

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Residential Renovation & Addition

Bethesda, Maryland
Landis Group Architects d/b/a
Landis Construction Corporation
Fall 2005

This renovation and first-floor addition turns an existing home in Bethesda into a modern enclave of comfort. The 810 s.f. addition includes a mud room, full bathroom, and a main space consisting of a professional grade kitchen and sitting room.

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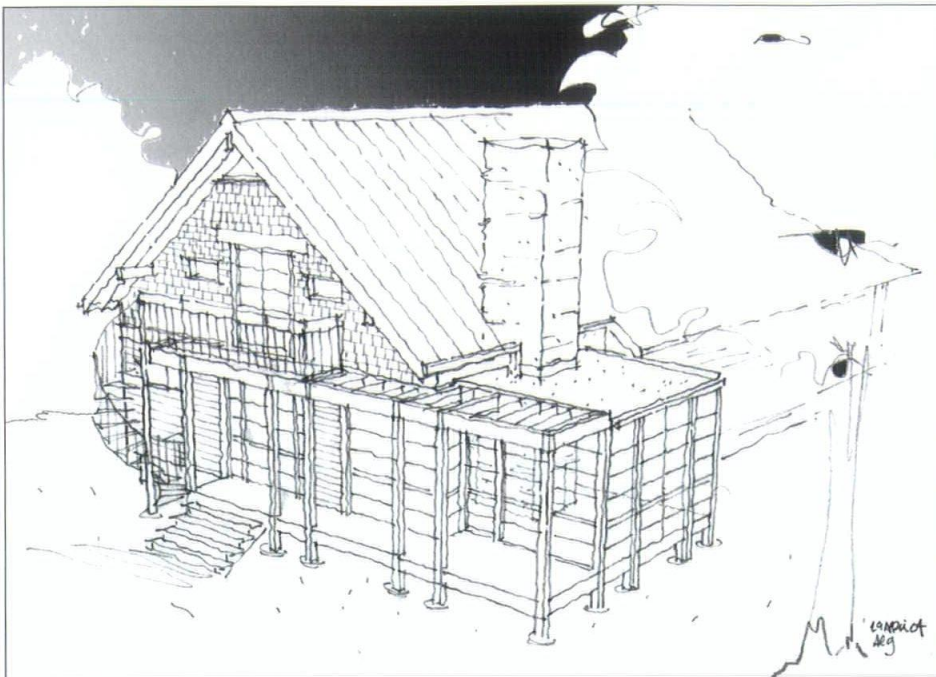


The Landis Building

Washington DC
Landis Group Architects d/b/a
Landis Construction Corporation
Spring 2006

This 20,500 s.f. building will house the new corporate headquarters of Landis Construction Corporation and serve as a design/build information center for homeowners. Showrooms, professionals, and trades will all be under one roof. 9,000+ s.f. available for lease.

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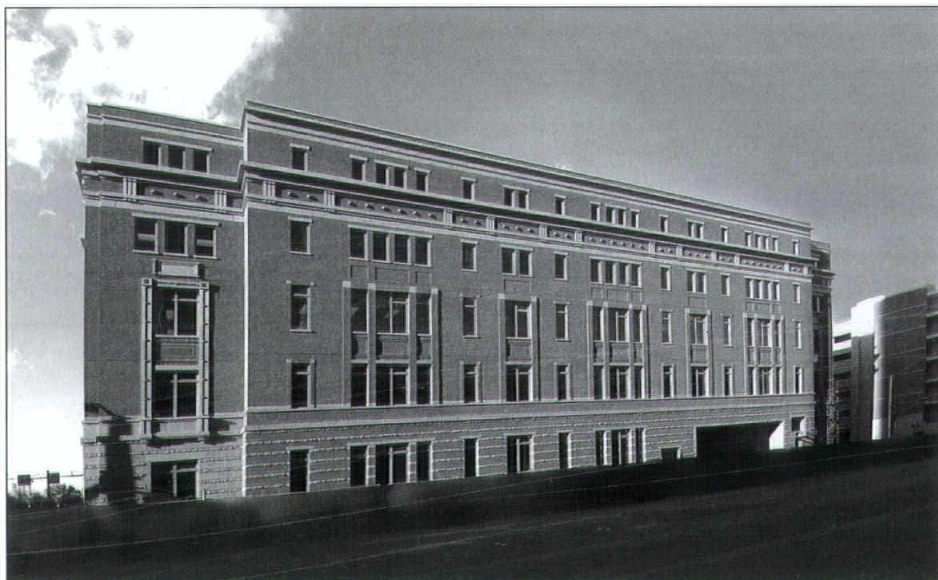


Gilmer Teahouse

Bethesda, Maryland
Gardner Mohr Architects LLC
Fall 2005

From Bungalow to Japanese Teahouse—work on this '30s-era bungalow involves adding a new second floor, roof, and a "teahouse" opening through sliding panels onto the trellised veranda, screen porch, and gardens.

Gardner Mohr Architects LLC
 3626 Raymond Street
 Chevy Chase, Maryland 20815
 phone: 301.654.9145
 fax: 301.654.6909
 GardnerMohr@verizon.net

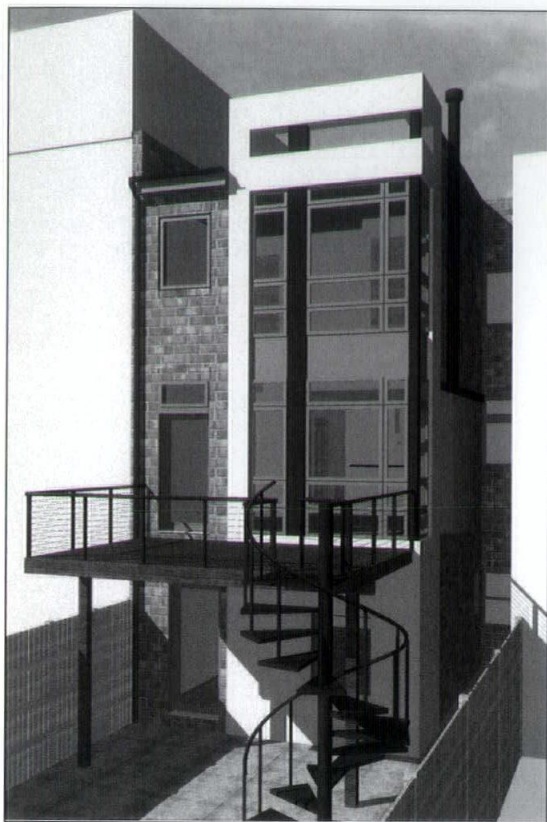


Tarrant County Family Law Center

Ft. Worth, Texas
David M. Schwarz/
Architectural Services, Inc.
Spring 2005

The Tarrant County Family Law Center is a 265,000 square foot, five-story facility that encompasses two city blocks in the heart of downtown Fort Worth.

David M. Schwarz /
Architectural Services Inc.
 1707 L Street, NW
 Washington DC 20036
 phone: 202.862.0777
 fax: 202.331.0507
 www.dmsas.com



Baker/Urre Residence

U Street neighborhood, Washington DC
DesignWorks Collaborative
Fall 2005

Expect a complete transformation of the rear of this rowhouse from its current plain-vanilla vinyl siding and undersized windows into a striking contemporary composition in brick, stucco, wood, metal, and glass.

DesignWorks Collaborative

2726 13th Street, NW
Washington DC 20009
phone: 202.332.2405
fax: 202.332.2406
www.designworks-aia.com



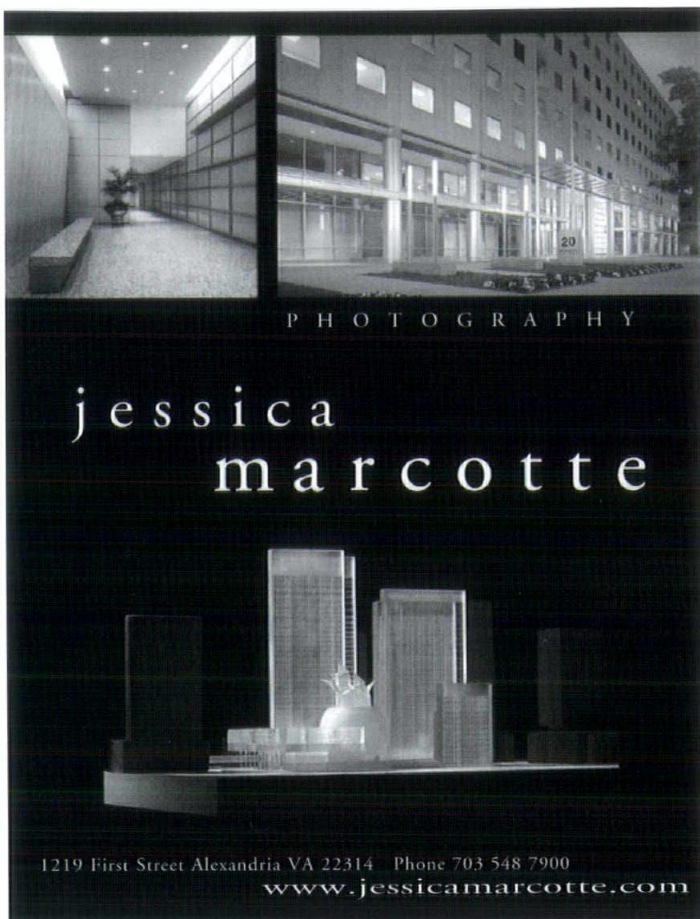
Kalorama Park Apartment Building

1836-38-40 Columbia Road, NW
Washington, DC
Balodemas Architects, Chtd.
June 2005

A striking, neoclassical facade marks this new 25,000-s.f. development in the center of Adams Morgan. The design accommodates commercial and residential uses and two levels of underground parking on an extremely tight footprint. Under construction.

Balodemas Architects, Chtd.

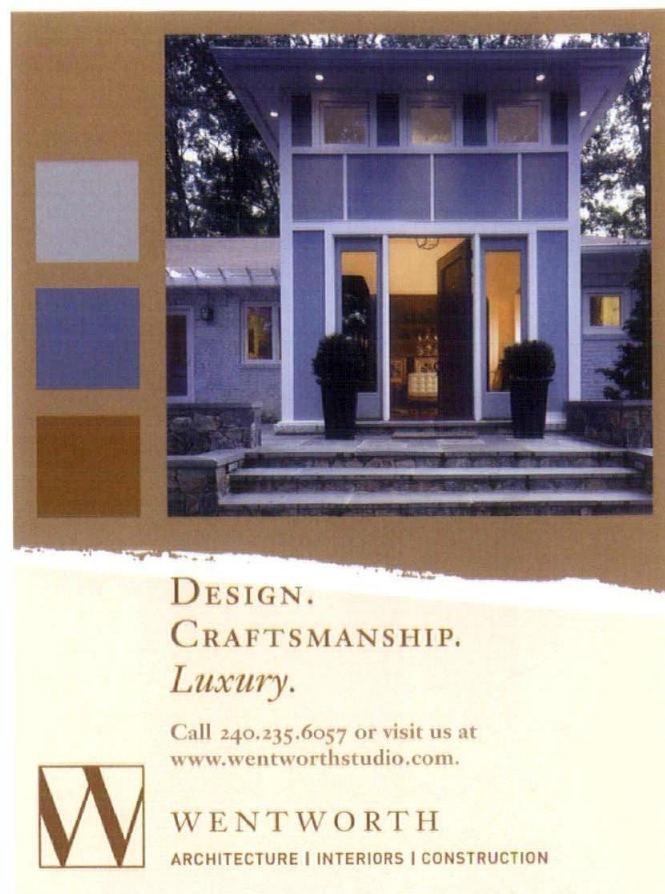
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Washington DC 20008
phone: 202.363.4820
fax: 202.363.4821
www.balarch.com



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jessica
marcotte

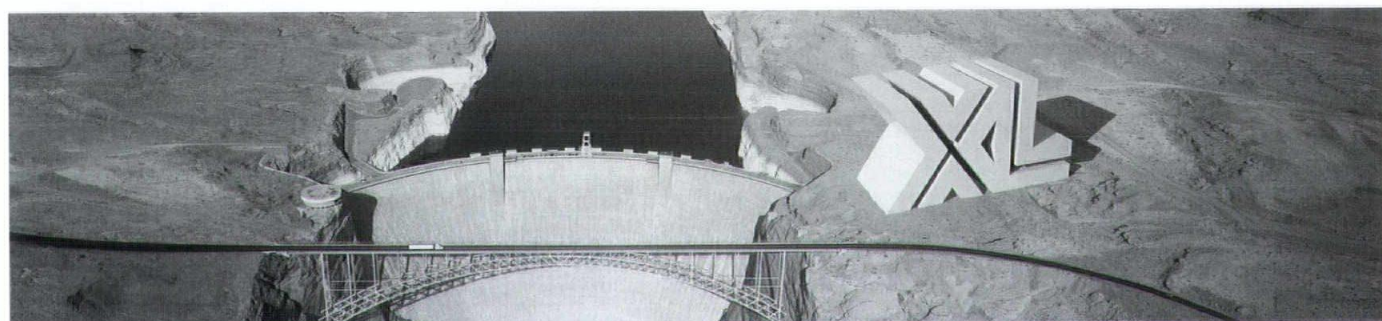
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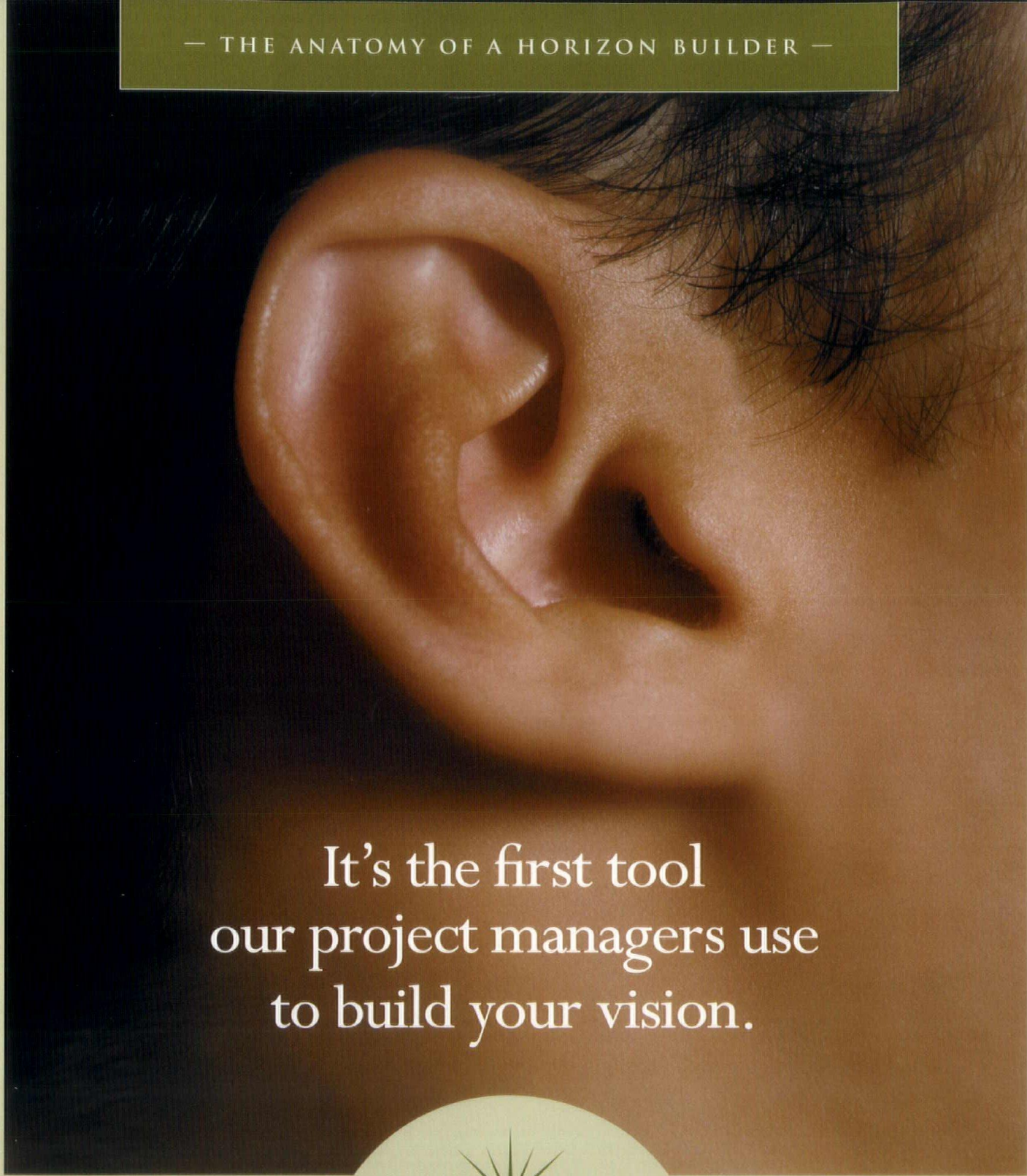
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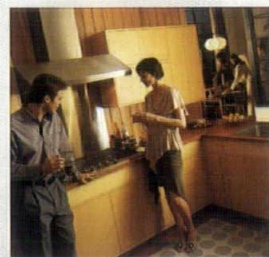
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